



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

5. "Contributions to English literary criticism culled from eighteenth century letter-writers." By Professor W. H. Hulme, of Western Reserve University. [Read by title.]

6. "The Spanish poet, Luis Barahona de Soto." By Professor H. A. Rennert, of the University of Pennsylvania. [Read by title.]

Luis Barahona de Soto owes his reputation as a poet mainly to the extravagant praise with which Cervantes mentions his works—especially his *Angelica*, a poem suggested by Ariosto's *Orlando Furioso*. He was born at Lucena, in the southern part of the Kingdom of Granada, about 1520. He attended the University of Osuna, and was graduated a Bachelor in Arts in 1568. He then studied medicine in the same university, and afterwards at Seville, becoming a licentiate—probably at Alcala—after 1573. In his early years he seems to have led a rather adventurous life, having served in the Morisco wars in Granada. In addition to the *Angelica*, of which only the first part was printed (Granada, 1586), de Soto wrote four Satires, and an Eclogue, that have been published, and a number of poems that are still in ms.

### EXTRA SESSION.

The Association convened in an extra session December 27, at 8.30 p. m., when the President of the Association, Professor H. C. G. von Jagemann, of Harvard University, delivered an address entitled "Philology and Purism." [Printed in *Publications*, xv, 74 f.]

### SECOND SESSION, THURSDAY, DECEMBER 28.

The President opened the second session at 9.45 o'clock on Thursday morning.

The reading of papers was resumed.

7. "Fatalism in Hauptmann's dramas." By Dr. M. Schuetze, of the University of Pennsylvania.

8. "The Round Table before Wace." By Dr. Arthur C. L. Brown, of Harvard University. [Printed in *Studies and*

*Notes in Philology and Literature* (Harvard University), VII, 183 f.]

This paper was discussed by Professor J. W. Bright.

9. "The Nature Poetry of Shelley and his contemporaries." By Professor Pelham Edgar, of Victoria University, Toronto.

The poets are first compared from the point of view of their relative susceptibility to sense impressions. Keats' method of regarding Nature is frankly sensuous and pagan. Shelley's poetry, while not by any means lacking in the sensuous quality, is penetrated by a spirit of mysticism that was alien to the genius of the younger poet. Again, the sensuous appeal in Keats passes in many instances through the channels of our grosser senses of touch and taste. Sensuousness in Shelley is almost entirely of the eye and ear, although exquisite odors are responsible too for several memorable passages (*Alast*, l. 451 f.; *Epipsychidion*, l. 446 f.).

A comparison of the sound and color effects in either poet exhibits the superior capacity of Shelley as regards both scope and intensity.

To exhibit the methods of each poet in detail an examination of their forest descriptions is undertaken. The paper concludes with a discussion of the figurative and color elements in the work of these poets.

10. "Rime-parallelism in Old High German verse." By Professor B. J. Vos, of Johns Hopkins University.

By rime-parallelism is meant the joining in rime of words that are from the point of view of inflectional endings parallel forms. This is naturally the easiest and simplest sort of rime, the identity of the endings in question in each case necessitating a rime. Of the five monuments considered, rime-parallelism is a characteristic feature in three: *Otfried*, *Ludwigslied*, and *Georgslied*. Not so in *Christus und die Samariterin* and *Psalm 138*. This result agrees exactly with the order of time in which it is supposed these poems were written. The difference is brought out still more clearly by comparing the episode of Christ and the Samaritan woman as related by *Otfried* with the treatment of the later poet, *Otfried* using 35 per cent. of parallel rimes, where the later poet uses only 13 per cent. The investigation perhaps also throws some light on the question of the origin of rime in German and of the length of suffix-syllables in *Otfried*.

11. "*A'n't* and *ha'n't*." By Professor George Hempl, of the University of Michigan.

Discussion was contributed by Professors H. A. Todd, H. C. G. von Jagemann, F. N. Scott, and D. K. Dodge.